THE BURIAL OF FRANCIS BACON AND HIS MOTHER

IN THE

LICHFIELD CHAPTER HOUSE

AN OPEN COMMUNICATION

TO

THE DEAN AND CHAPTER OF LICHFIELD

CONCERNING

THE ROSICRUCIANS

WALTER CONRAD ARENSBERG

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BY

WALTER CONRAD ARENSBERG

1712 OLIVER BUILDING

PITTSBURGH, PENNSYLVANIA

1924

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Afterwards a very daring attempt to carry away the same Proserpina from the chamber of Dis was made by Theseus and Pirithous. But having sate down to rest by the way on a stone in the infernal regions, they were unable to rise again, and continued sitting there for ever. So Proserpina remained Queen of the under world: where a great and new privilege was granted in honour of her; for whereas they who went down to the under world were not permitted to go back, a singular exception was made in favour of any one who should bring a certain golden branch as a present to Proserpina; such present entitling the bearer to go and return. It was a single branch growing by itself in a vast and dark wood; neither had it a stock of its own, but grew like misseltoe upon a tree of different kind; and as soon as it was plucked off, another came in its place.

.....

As for that golden branch, it may seem difficult for me to withstand the Alchemists, if they attack me from that side; seeing they promise us by that same stone of theirs not only mountains of gold, but also the restitution of natural bodies as it were from the gates of the Infernals. Nevertheless for Alchemy and those that are never weary of their wooing of that stone, as I am sure they have no ground in theory, so I suspect that they have no very good pledge of success in practice. And therefore putting them aside, here is my opinion as to the meaning of that last part of the parable. From many figurative allusions I am satisfied that the ancients regarded the conservation, and to a certain extent the restoration, of natural bodies as a thing not desperate, but rather as abstruse and out of the way. And this is what I take them in the passage before us to mean, by placing this branch in the midst of the innumerable other branches of a vast and thick wood. They represented it as golden; because gold is the emblem of duration; and grafted, because the effect in question is to be looked for as the result of art, not of any medicine or method which is simple or natural.

From *Proserpina; or Spirit*, in *The Wisdom of the Ancients.*
(Spedding Translation)

CORRIGENDA

Page 29. Delete the sentence: For the purpose of value-sums of letters, diphthongs are invariably counted as the two letters which they respectively comprise.

Page 33. For the words, at the end of the section on DIGITS: has the value of its form as a letter, or 9, *read:* may be considered, for the purpose of variant value-sums, as having (1) the value of its form as a letter, or 9, and (2) the value of the form of its significance as one or 1.

Page 33. Immediately before the paragraph with the heading: SEMICOLON, add the following:

DIPHTHONGS

For the purpose of variant value-sums diphthongs are counted in the following three ways: (1) as the two letters which they respectively comprise; (2) as the first of the two letters which they respectively comprise; and (3) as the second of the two letters which they respectively comprise.

Page 41. For LORD CHANCELLOR or CHANCELLOR *read:* LORD HIGH CHANCELLOR OF ENGLAND or some variant of the complete form of the title which conforms to usage.

Page 42. For LORD CHANCELLOR or CHANCELLOR *read:* LORD HIGH CHANCELLOR OF ENGLAND or some variant of the complete form of the title which conforms to usage.

Page 43. For: in the form of one of the value-sums of the initial poem, *read:* in the form of half or one of the value-sums of the initial poem.

Page 44. After 1623 *add the following:*

The choice of the key-number 1623 was determined in part by the fact that it is half of a number, 3246, which may be understood to signify the maiden name of Bacon's mother, in the sense that the first pair of the four digits 3246, or 32, represents the value of ANNE, and the second pair of the four digits, or 46, represents the value of COOKE. As obtainable by the process of division from the number which may thus be understood to signify the name of Bacon's mother, the key-number 1623 is intended to signify, in terms of a symbolism which I will not discuss at present, the derivation of the author as by birth.

THE BURIAL OF FRANCIS BACON AND HIS MOTHER

IN THE

LICHFIELD CHAPTER HOUSE

I

I address the Dean and Chapter of Lichfield in the knowledge that they are associated with a group of persons who believe that the grave of Francis Bacon, the author of the works of *William Shakespeare,* and of Lady Ann Bacon, his mother, is in the Chapter House, Lichfield, Staffordshire, England, and who guard their belief in the existence of this grave as a secret.

THE ROSICRUCIANS

The persons who believe that the grave of Francis Bacon and of Lady Ann Bacon, his mother, is in the Lichfield Chapter House and who guard their belief in the existence of this grave as a secret are the present members of a secret society which was founded by Francis Bacon and which may be called accordingly the Baconian secret society.

The Baconian secret society is secret not only in the sense that it makes a secret of certain matters of fact and of belief which relate to Francis Bacon, but also in the sense that it makes a secret of its own existence. As a necessary condition to the secrecy which is maintained as to the existence of the Baconian secret society, the members make no public acknowledgement of their membership.

Whatever may be the name by which the Baconian secret society is known to its members, it was designated in the lifetime of Bacon by such names as *Fraternitas R. C.* and *Fraternity of the Rosie Cross;* and the grave of Francis Bacon and his mother in the Lichfield Chapter House is the grave which is designated in the *Fama Fraternitatis* as the grave of C. R. C., who is understood to be Christian Rosencreutz, the reputed founder of the Fraternity.

In view of the fact that the Rosicrucians who constitute the Baconian secret society make no public acknowledgement of their mem-

bership in their society, they are to be distinguished from the members of certain well-known modern societies who have appropriated the Rosicrucian name and who have no knowledge, except in the possible cases of members who also belong to the older society, of the Baconian secrets.

As a result of the secrecy which is maintained as to the membership of the Rosicrucian society founded by Francis Bacon, the society is as yet without either a local habitation or a name which has been acknowledged as its own; and for the purpose of possessing the physical means of action without betraying the source from which the action springs, the members of the Rosicrucian society have identified themselves with other societies and institutions which are in either complete or partial ignorance of the Baconian secrets; and they have thus been able, under the guise of membership in other societies, to persuade the remaining members of these societies to act, as if on their proper motion, for the sake of ostensible purposes in which the Rosicrucian purposes are at once concealed and accomplished.

The societies, or institutions, with which the Rosicrucians have thus identified themselves without betraying to the other members of these societies their alien purposes may be divided into two groups; those which were founded at the instance of persons who knew the Baconian secrets, and those which were founded at the instance of other persons. Though the investigation which I have made as to the identity of these societies, or institutions, is not exhaustive, I have evidence for believing that they include the Freemasons, the Royal Society, and the Church of England. It is in its relation to the Church of England that what I call the Baconian secret society performs its central function, so that it may be said to constitute within the generally recognised form of the Church of England a secret body, community, or sect; and it is possible that this secret body, community, or sect, is considered as constituting the *hidden head* of the visible body of the Church.

Whether or not there is any literal truth—and I believe that there is none—in the generally accepted accounts of the origin of the Rosicrucian society, Francis Bacon was the founder of the society in the sense that he gave it, in terms of a symbolism which may or may not have belonged in part to an earlier secret society, the character and the purpose which have continued to distinguish it.

According to the *Fama Fraternitatis,* the Fraternity is divided into degrees; and it is my belief that the degrees into which it is divided correspond to degrees of knowledge of the Baconian secrets into which the members are initiated; that the full knowledge of these secrets, which include the knowledge of the location of the secret grave, of the identity

of the remains which it contains and of the manner and the purpose of their burial, of the identity of Francis Bacon as the author of the works of *William Shakespeare,* and of the divine identity which is ascribed to him, is imparted only to the members of the highest degree; and that the partial knowledge of these secrets which is imparted to the members of the lowest degree (or degrees) is imparted in a form in which the Baconian secrets are symbolised in terms of the legend of St. Alban and St. Amphibalus. In other degrees, in accordance with other symbolism employed in the Shakespearean and other texts, the knowledge of the secret grave is imparted, as I believe, under veils of a symbolism of the coming of the Paraclete and of the Eucharistic symbolism of the legend of the Holy Grail.

For the purpose of indicating the location of his grave in terms of the legend of Saint Amphibalus and Saint Alban, Bacon made use of a secret tradition, which he either himself invented or adapted as already existing, to the effect that the remains of Amphibalus and Alban had been secretly buried in the Chapter House of Lichfield Cathedral, at the identical spot which he designates as the burial place of his own remains; and this secret tradition included references to disciples of Saint Amphibalus who had established themselves at Lichfield, as the place made sacred by the slaughter of the earlier disciples of Amphibalus, and who had brought back to Lichfield, as sacred relics to be secreted in a single shrine, the remains of both the saints.

If the secret tradition as to the burial of Amphibalus and Alban at Lichfield was not the invention of Francis Bacon himself, and I am inclined to believe that it was not, it may have been the property of a secret society which was in existence before the foundation of the Baconian society; and Bacon may have succeeded in adapting the activities of this society to his own ends by a procedure of initiating into his own society a few members of the original society and engaging them to induce the remaining members of the original society, in the name of merely ostensible purposes, to serve the ends of Bacon in ignorance of what those ends are. The possibility of some such procedure is indicated by Bacon in *The Advancement and Proficience of Learning,* 1640, in a passage which suggests, as I believe, that the procedure had been followed:

"For as in Civile Actions that Politique wisdome will be more deep, and admired, if a man can use the service of other men to his owne ends and desires; and yet never acquaint them with his purpose (so as they shall doe what he would they should doe, and yet not understand what they doe); then if he should impart his Counsils to those he imployes: So the wisdome of God shines more wonderfully, when Nature intends

one thing, and Providence draws forth another; then if the Characters of Divine Providence were imprest upon every particular habitude and motion of Nature."

In accordance with the fifth article of agreement to which the *Fama Fraternitatis* declares that the members of the Fraternity subscribe, "the word R. C. shall be their seal, mark, and character"; and the Fraternity also makes use of the rose and the cross as its symbols. Instances of the use by the Fraternity of the rose and the cross as its symbols appear in the conventionalised rose and cross which are combined in the design on the cover (Plate XVI) of the *Hand Guide to Lichfield Cathedral,* twelfth edition, 1923, and also in the cross at the top of the window to the east (Plate IV), and the rose at the top of the window to the west (Plate V), of the Lichfield Chapter House chimney, which marks, as I have already indicated in *The Secret Grave of Francis Bacon at Lichfield,* the location of the secret grave. An instance of the use of the "word" R. C. as the seal of the Fraternity appears in the symbolical design which is printed at the end of *Cymbeline* and also at the end of several other plays in the first Shakespeare Folio. In this design, as may be seen in the enlargement in Plate XIV, the letter R appears as the mouth, and the letter C as the right eye of the head which the approximately triangular design contains in its lower angle. For the discovery of the presence of letters in this head I am indebted to my friend Mr. Arthur Jackman.

Together with the Rosicrucian symbolism of the head which has the R for its mouth and the C for its right eye and which has other symbolical aspects that I will not discuss at present, there is intended, I believe, a symbolism which connects the Rosicrucians with Freemasonry and which appears in the fact that this head, as appearing in the lower angle of the approximately triangular design, may be understood as an allusion to the stone which was rejected in the building of the Temple and which became the "caput anguli."

In addition to the Rosicrucian use of the "word" R. C. as seal and of the rose and the cross as symbols, there is a Rosicrucian use of the word OMNIA, which is understood as having, among other senses, a sense as an anagram of the Spanish word IAMON, which is defined by Minsheu, 1623, as "a gammon of bacon" and which is accordingly used as an allusion to Francis Bacon. As I have already stated in *The Cryptography of Shakespeare, Part One,* and in *The Secret Grave of Francis Bacon at Lichfield,* the anagrammatic relation of OMNIA and IAMON is the key to the manifest cryptogram in *Twelfe Night:* M.O.A.I.; and it is also, in a way which I did not at first understand and which I have not yet defined, the key to the Rosicrucian symbolism of rebirth

which the play expresses. Instances of the Rosicrucian use of OMNIA in connection with Lichfield appear in the motto in the arms of Elias Ashmole: EX UNO OMNIA, which accompanies each of the two views of Lichfield Cathedral in Fuller's *Church-History of Britain.* For these two views, which are the earliest views of the Cathedral known, see Plates I and II.

Another important instance of the Rosicrucian use of OMNIA in the arms of Ashmole appears on page 334 of Ogilby's translation of the works of Virgil, under an illustration depicting Aeneas plucking the golden bough which gives him the right of way into the abode of the dead, the entrance of which, in a form which is plainly intended to have an analogy with the female entrance, is also shown. (See Plate VIII.) This picture, which was quite unknown to me before the occasion of my first visit to Lichfield, was shown to me by the Verger of Lichfield Cathedral, in the library on the second floor of the Chapter House, with the remark: "Curious, isn't it?" In view of the fact that the myth of the Golden Bough, as expressed by Virgil, is used by Bacon as the basis of the symbolism in which he expresses, as the allusive meaning of *Cymbeline* and other texts, the location of his secret grave in the Lichfield Chapter House, and also in view of the fact that it was on the evidence as thus expressed that I had come to Lichfield, I felt that it was curious indeed that a picture of the Golden Bough, marked by the Rosicrucian motto: EX UNO OMNIA, should be shown to me on the location of the secret grave itself, by the Verger of the Cathedral, who is, I believe, the same Mr. C. Harradine whose name appears as the signature of the dedication of the cryptographic *Hand Guide to Lichfield Cathedral.*

As in the picture of the Golden Bough with the Roscrucian motto: EX UNO OMNIA, which appears in Ogilby's translation of the works of Virgil, the Roscrucians make use, not only of the seal R.C. and the symbols of the rose and the cross and the anagrammatic OMNIA, but also of symbolic pictures, emblems, and rebuses. An example of such a symbolic picture which appears in Ogilby's Virgil and which is to be interpreted in the light of the picture of the Golden Bough and also of other pictures in the same volume, is the picture of the chimney on page 75. (See Plate IX.) This chimney, which is intended as an allusion to the chimney by which the location of the secret grave is marked, is indicated as having a connection with the dead body of Bacon by the two forms of hog flesh (bacon) which are depicted on the chimney breast; and the woman in the foreground who holds between her legs a distaff (a form intended to express its recognised phallic symbolism) is intended as a reference to Lady Bacon in terms of a symbolism which will appear in my description of the manner in which she is buried.

Among the many so-called emblems which have already been suggested as containing an allusion to Bacon as the author of the works of *William Shakespeare* is the emblem, shown in Plate X, which appears in the *Emblemata Moralia et Bellica* of Jacob de Bruck. This emblem, which has never, I believe, been properly explained, is intended as an allusion to the symbolical equation which Bacon makes, in his use of the myth of the Golden Bough, of the cutting of the bough and the decapitation of Saint Alban.

Another symbolical picture, which has the character of a rebus, appears on page 341 of the *Cryptomenytices* of Selenus (see plate XI.) This picture is an allusion to Lichfield, Staffordshire, as the burial place of Bacon. The allusion to a burial place appears in the representation, at the edge of the field, of a cross, the form by which a grave is commonly indicated. The allusion to Bacon appears in the verb SOW which describes the action of the man in sowing and which is to be understood as a pun for SOW, the female form of hog—a suggestion made to me by Mr. Adolph Linden. The allusion to Lichfield appears in the field with the grave as a field in which there is a corpse, or lich, and so as a lichfield. The allusion to Staffordshire appears in the repeated representation of STAFF and the FORD of water. The Rosicrucian connection appears in the rows (ROSE) into which the field is furrowed, and the CROSS which marks the grave; and the Rosicrucian symbolism of rebirth appears in the fact that the field with the lich is being sown with seed that is to come to life again.

THE ROSICRUCIAN CONNECTION WITH THE DEAN AND CHAPTER OF LICHFIELD

The Dean and Chapter of Lichfield, either collectively or through one or more individuals, are associated with the Baconian secret society in the sense that, either as members of the society or not as members, they cooperate with the society in the publication of its secrets in accordance with the cryptographic methods employed for the expression of the same secrets in various texts by Francis Bacon.

Evidence of the cooperation of the Dean and Chapter of Lichfield with the Baconian secret society in the publication of the Baconian secrets appears in the fact that the expression of these secrets, in the form of cryptograms based on the cryptographic methods employed by Bacon, is contained in official publications which relate to Lichfield Cathedral and which are published with the sanction of the Dean and Chapter of Lichfield.

The publications to which I refer as published with the sanction of the Dean and Chapter of Lichfield and as containing the expression of the Baconian secrets are:

(1) The Twelfth Edition, 1923, of the *Hand Guide to Lichfield Cathedral,* a work which mentions no name as author but which is dedicated by C. Harradine to the Dean and Chapter "by their permission"; and

(2) *The Chapter House=An Address Given on The Festival of St. Chad, 1919, by the Very Rev. H. E. Savage, D.D., Dean.*

For the title page of *The Chapter House* see Plate XV. For the cover, title page, dedication, and page 39 of the *Hand Guide* see Plates XVI, XVII, XVIII, and XIX.

In so far as there is any evidence in the manifest form of these works, which are filled with cryptograms and allusions intended to be ambiguous, the name which appears in the *Hand Guide* merely as the signature of the dedication and the name which appears in the *Address* on *The Chapter House* as the name of the person by whom the *Address* was "given" either may or may not be understood as the names of the persons by whom the *Hand Guide* and the *Address* were respectively written. As to the identity of the authors (or author) there is therefore, in so far as the manifest form of these works is concerned, no absolutely unambiguous indication; and it is accordingly with the reservation of the right of revision in the light of further evidence that I state my belief that the Very Rev. H. E. Savage is the author of the *Address* on *The Chapter House,* and that Mr. C. Harradine is not the author, or at least not the sole author, of the *Hand Guide to Lichfield Cathedral.* But no matter to whom the authorship of these works is to be attributed, the *Hand Guide to Lichfield Cathedral* and the *Address* on *The Chapter House* could only, in view of the Baconian secrets which they express, have been written by one or more of the members of the Baconian secret society, to whom alone these secrets are confided; and the association of the Dean and Chapter of Lichfield with the Baconian secret society appears in the fact that, whether they are members or whether they are not members, they have given their official sanction to the publication of these texts as official publications pertaining to Lichfield Cathedral.

THE BACONIAN MYSTERY

In view of the association of the Dean and Chapter of Lichfield with the Baconian secret society, I address the following communication to

the Dean and Chapter as the persons through whom, either directly or indirectly, the Baconian secret society will receive it.

The communication which I address to the Baconian secret society through the Dean and Chapter of Lichfield is an announcement of discovery; and it is intended, as such, to bring to its consummation the purpose which Bacon intended the society to serve in connection with the secret grave, which the society guards as a religious shrine. The members of the society will therefore recognise that in the action which I now take to reveal the secrets which they have guarded, I am acting no less in accordance with Bacon's purpose than they themselves have acted as members of his society; and they will be required, by the terms of their allegiance to their founder, to welcome my revelations and to make public acknowledgment of their truth.

It was Bacon's intention that the knowledge of the location of his grave, of the identity of the remains which it contains, and of the manner and the purpose of their burial, should be confided only to the members of his secret society whom he had constituted as the guardians of the grave; and that they should guard this knowledge as a secret.

It was also Bacon's intention that in the event that the knowledge of the grave which is guarded as a secret by the members of his secret society should be discovered on the evidence which is contained in his various texts, the grave should be opened; and that the members of his society should accept the announcement of this discovery as the sign that they should at last make public acknowledgment of the truth and otherwise aid in the opening of the grave in accordance with the purpose which Bacon intended the grave to serve.

The discovery which Bacon required as the condition for the opening of his grave is the discovery which I have made and which is expressed in the present communication.

The evidence which is contained in the various texts of Francis Bacon as to the location of his grave, the identity of the remains which it contains, and the manner and the purpose of their burial, appears as the allusive, or parabolic meaning of the manifest form of the texts and as cryptograms which conform (a) to various acrostic and anagrammatic methods, including in particular the method of the compound anagrammatic acrostic, which I defined for the first time in *The Cryptography of Shakespeare, Part One;* and (b) to the numerical method of a key cipher, the complex structure of which has remained undefined in any work on cryptography with which I am acquainted. For the verification of my discovery of the compound anagrammatic acrostic and other acrostic and anagrammatic structures employed by Bacon I refer the members of the Baconian secret society to *The Cryptography of Shake-*

speare, Part One, a copy of which I have already sent to the Dean and Chapter of Lichfield. For the verification of my discovery of the key cipher which is also employed by Bacon I append a brief analysis of its principle features. A complete analysis in connection with adequate illustrations will have to be postponed to a later publication.

In accordance with the foregoing methods of expression, Bacon expresses in the works of *William Shakespeare,* of which he was the author, in the 1611 Edition of the King James Version of the Bible, for which he was in part responsible, and in various other texts either acknowledged or unacknowledged, a number of secret meanings which will be defined in detail in a later publication and which may be very briefly summarised as follows.

The secret grave of Francis Bacon, as indicated by Bacon in the texts which I have mentioned, is in the Chapter House, Lichfield, Staffordshire, England, at the location which is marked by signs which include the Chapter House chimney and the stain on the Chapter House floor.

The location of the Chapter House chimney is indicated, in the plan of Lichfield Cathedral which appears in Britton's *Cathedral Antiquities of England* and which is here reproduced in Plate III, by the white spot in the central member of the south wall of the Chapter House, which is indicated by the letter W.

The stain on the Chapter House floor, which is immediately to the north of the Chapter House chimney, appears in the photograph which was taken for me in April, 1923, and which is here reproduced in Plate VI.

The Rosicrucian connection with the secret grave which is marked by the Chapter House chimney and the stain on the Chapter House floor is indicated by the Rosicrucian symbols (see Plates IV and V) of the rose and the cross which appear respectively at the top of the two windows immediately to the west and east of the Chapter House chimney. The location of these windows in relation to the chimney and the stain may be seen in Plate VI.

Among the signs by which the location of the secret grave in the Lichfield Chapter House has been marked in the past in accordance with the description of the location as contained in the Shakespeare Folio were two small stones lying loose in a roughly triangular cleavage between the two slabs which meet, at the location of the chimney at the center of the south wall, in front of the long horizontal grill and immediately above the center of the small perpendicular grill. The cleavage and the two small stones lying loose in it at the center of the southern wall, together with a somewhat similar cleavage with a sin-

gle small stone lying loose in it at the western end of the western slab and another small stone lying loose on the surface of the eastern slab, I saw for the first time on the occasion of my first visit to Lichfield, in April, 1923, during the several days of which they remained undisturbed; and I saw the same cleavages and the same loose stones in the same positions on the occasion of my second visit, about two weeks later, when I personally, on the spot, pointed them out to Dean Savage as marks maintained by the secret society to indicate the location of the secret grave. I am now informed that the cleavages have been cemented up and the small loose stones have been removed; and I believe that the obliteration of these signs is due to members of the Baconian secret society in an attempt to guard against discovery.

Although I believe that both the cleavages and all the loose stones to which I have referred were intended to be significant, there is a specially important significance which attaches to the cleavage containing the two loose stones which formerly appeared at the center of the south wall. Reserving for a later publication the full discussion of the symbolism which this cleavage and the two stones in it were intended to express, I at present put on record that the cleavage was intended as a female symbol, in a sense in which, in accordance with a symbolism which is practically universal, the entrance to the female body and the entrance to the grave are equated; and that the two stones in the cleavage were intended as a male symbol under the guise of a symbolic reference to the Philosopher's Stone, which is traditionally described, in the mystical form of alchemy, as being double in the sense of having two forms and which is to be understood as having an analogue in the male body. In the sense in which I here define the Philosopher's Stone to be understood, there is a reference to the two stones in the cleavage in the following line from *Cymbeline:*

The Stones too hard to come by,

in connection with the wager in accordance with which the stone is to be won; and the same two stones are further to be understood as having a reference to the Masonic symbolism of the stone that was rejected in the building of the Temple and which became the corner stone, in a double sense of corner which signifies (as coign, coin, con) a reference to the female body analogous to the reference in the cleavage, and in a sense which also signifies, by the juxtaposition of the cleavage and the stones, a male and female union.

The analogy with the Masonic symbolism of the corner stone which appears in the now obliterated cleavage containing the two loose stones at the center of the south wall of the Chapter House and which is an indi-

cation, as I believe, of the Rosicrucian origin of Freemasonry, is further determined by the fact that these two stones were placed at a spot which is indeed an architectural corner of the Chapter House, if the Chapter House is to be considered, as Dean Savage insists that it is, on the evidence of the structure of the Gothic roof, a decagon. In the light of the Masonic analogies and also in the light of the Rosicrucian symbolism of the two stones constituting together, in its double form, the Philosopher's Stone, I am inclined to believe that the two stones now removed from the now obliterated cleavage are indicated, in one of the phases of their symbolism, as the physical representation of the corner stone which appears in Masonic symbolism; and that the Chapter House itself is indicated, in one of the phases of its symbolism, as the physical representation of the Temple in which the corner stone was placed. As I am not myself a Mason, I base my knowledge of the Masonic symbolism on accessible works on the subject, one of the most authoritative of which, in my opinion, is *A New Encyclopaedia of Freemasonry* by A. E. Waite.

In addition to the symbolism which I have defined as attaching to the two loose stones in the cleavage at the center of the southern wall, a further symbolism was intended, as I believe, in the total number of the small loose stones, which were to be understood, in the sense of pebbles, gravel, grail, as a reference to the location of the Holy Grail as symbolised in the secret grave. The Rosicrucian connection with the Eucharistic symbolism of the Holy Grail appears in the fact that the Rosicrucian symbols of the rose and the cross may be understood as allusions to the Grail and the broken spear which is associated with it, in the sense that *rose* may be understood to signify *cup,* and so Grail; and that *cross* may be understood to signify *staff*.

In view of the significance of the cleavage containing the two loose stones which formerly appeared at the center of the south wall of the Chapter House, I attempted, a few months after my second visit to Lichfield and almost a year before I heard that the cleavage and the stones had been removed, to obtain a photograph in which the cleavage and the stones would be plainly visible. Permission to have the photograph taken was denied by the Dean and Chapter of Lichfield. Fortunately, however, the enlargement, which is shown in Plate VII, of the photograph shown in Plate VI, reveals both the cleavages and all the four small loose stones to which I have referred, though the two loose stones in the cleavage at the center of the wall and the one loose stone in the cleavage to the right are somewhat indistinct.

In addition to containing manuscripts which include the manuscripts of the Shakespeare plays, the secret grave in the Lichfield Chapter

House is indicated as containing remains of the body of Bacon in connection with remains of the body of his mother, Lady Ann Bacon.

The manner in which remains of the body of Bacon are indicated as buried in connection with remains of the body of his mother involves a castration, and a union of male and female organs which may be designated, in the words of Bacon, page 254 of the 1640 Edition *Of the Advancement and Proficience of Learning,* as a "Copulation of Experiment."

The symbolism of the castration is referable to the symbolism expressed in Matthew XIX, 12:

> 12 For there are some Eunuches, which were so borne from their mothers wombe: and there are some Eunuches, which were made Eunuches of men: and there be Eunuches, which haue made themselues Eunuches for the kingdome of heauens sake. He that is able to receiue it, let him receiue it.

The symbolism of the "copulation of experiment" is referable to the symbolism expressed in John III, 3-7:

> 3 Jesus answered, and said vnto him, Verily, verily I say vnto thee, except a man be borne againe he cannot see the kingdome of God.
> 4 Nicodemus saith vnto him, how can a man be borne when he is old? can he enter the second time into his mothers wombe, and be borne?
> 5 Jesus answered, Verily, verily I say vnto thee, except a man be borne of water and of the spirit, he cannot enter into the kingdome of God.
> 6 That which is borne of the flesh, is flesh, and that which is borne of the spirit, is spirit.
> 7 Marueile not that I saide vnto thee, Ye must be borne againe.

The purpose of the described manner of burial, which is conceived by Bacon as involving a religious mystery analogous both to the Mysteries of pagan religion and to Christian mysteries and which is based on

a literal application of the almost universal symbolism of the grave as mother, is to constitute the means by which Bacon may be reborn.

In his references to himself and to his mother Bacon ascribes to both an identity with God, in the form of incarnation and reincarnation; and he ascribes to the rebirth which is to result from their union the character of a divine, or Virgin birth.

In his references to his identity as the poet, to his divine identity as incarnation and as reincarnation, and to his identity with his mother in the sense that mother and child may be identified, Bacon ascribes to himself, with variations which I will not now discuss, the following names:

WILLIAM SHAKESPEARE, JEHOVAH, DEVIL, JESUS CHRIST, SAINT AMPHIBALUS, SAINT ALBAN, LADY ANN BACON, SIR FRANCIS BACON KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBAN.

In his references to the divine identity of his mother, Bacon ascribes to his mother an identity with God conceived as a Motherhood, and so with the Virgin Mother and with the Holy Ghost; and in the sense that he identifies her with God conceived as a Motherhood, Bacon identifies her also with the mother goddess of the Dianic cult which appears in the so-called Myth of the Golden Bough and which survived into seventeenth century England in certain beliefs and practices connected with witchcraft.

In the sense that Bacon indicates that he is to be born again, his grave at Lichfield is indicated, in terms of the maternal symbolism of the grave, as the womb in which his body is the foetus waiting to be born; and the opening of his grave in accordance with the required condition of discovery is indicated, in an analogy with the symbolism of the rolling away of the stone which sealed the Holy Sepulchre, as the sign that his rebirth is accomplished.

Whether or not the expressions of Bacon as to his rebirth were intended to be understood in a literal sense, they may be understood symbolically as referring, in the event that his grave is opened in accordance with the required condition of discovery, first, to the resurrection, in the mind of the discoverer, of the conception which the grave contains; and, second, to the new form in which the life of Bacon will appear in the light of the evidence which the opening of the grave will reveal.

Evidence that the secret burial was performed in accordance with Bacon's intention appears in the allusive meaning and in cryptograms in a number of texts which were published after his death. These texts, which range in date from the seventeenth century to the present century, include, in addition to the *Hand Guide to Lichfield Cathedral* and

the *Address* on *The Chapter House* already mentioned, the following: the English version, assigned to Gilbert Wats, *Of the Advancement and Proficience of Learning,* 1640; *The Works of Publius Virgilius Maro, Translated,* by John Ogilby, 1654; *The Church-History of Britain,* by Thomas Fuller, 1655; *The Antiquities of Warwickshire,* by William Dugdale, 1656; *Remaines Concerning Britain,* by William Camden, sixth impression, 1657; *The Natural History of Staffordshire,* by Robert Plot, 1686; *Cathedral Antiquities of England,* by John Britton, 1836; *The Rosicrucians, Their Rites and Mysteries,* by Hargrave Jennings, third edition, 1887; *Handbook of Lichfield Cathedral,* by John Hewitt, 1892; ticket of admission to the church at Stratford which contains the monument to William Shakespeare, 1923.

Other important cryptographic references to Bacon's grave as in the Lichfield Chapter House, one of which at least is subsequent to the death of Bacon, appear as follows: in the inscription on the Shakespeare monument in the church at Stratford; in the inscription on the monument which is supposed to mark the grave of Bacon at St. Albans and which may possibly have been erected before the death of Bacon; and in the inscription on the monument to Shakespeare in Westminster Abbey.

If the cryptographic references in the foregoing texts to the grave of Bacon as in the Lichfield Chapter House were written in good faith and on sufficient knowledge, remains of Bacon and of his mother, Lady Ann Bacon, together with Shakespearean manuscripts and other documents relating to the literary, political, and religious history of his time, were actually buried at the location which Bacon indicates, in his various texts, as his secret grave; and if the contents of the grave have not been removed by members of the Baconian secret society in an attempt to guard the grave from threatened discovery, these contents may now, in accordance with Bacon's intention, be delivered from the grave to the knowledge of mankind.

If the contents of the grave have been removed, evidence of the location of the grave may still be found in the form of a vault underneath the Chapter House, the existence of which is never mentioned in the manifest text of any work on Lichfield Cathedral and is expressly denied by present authorities.

THE DATE OF BACON'S DEATH

I believe that the date popularly assigned as the date of Bacon's death, Easter morning, April 9th, 1626, was chosen by Bacon, for the sake of certain symbolic and cryptographic meanings which it was capable of being understood to express, as the date on which his death was

simulated, for the purpose of enabling him to hide the remainder of his life, in all probability at Lichfield, from the knowledge of all but members of his secret society.

As to the actual date of his death I am ignorant; but I venture a guess, on evidence which is far from conclusive, that it may possibly have been on, or about, the date of the death of Samuel Harsnett, archbishop of York, May 25th, 1631.

BACON'S WILLS

The intention to be buried secretly is expressed by Bacon in the first of the two wills which he is known to have written: "My body to be buried obscurely."

It is in the light of these words that it is necessary to read the following reference to the place of his burial which Bacon makes in his second will:

"For my burial, I desire it may be in St. Michael's church, near St. Alban's: there was my mother buried, and it is the parish church of my mansion house of Gorhambury, and it is the only christian church within the walls of old Verulam."

This sentence, which is commonly regarded as evidence that Bacon intended to be buried at the place where his grave is now commonly believed to be, has a complete duplicity, by means of which Bacon gives color to the current myth as to the location of his grave and at the same time expresses the truth. In order to understand the duplicity of the sentence it is necessary to read it in the light of the symbolism of the so-called Michael churches, which is based, first, on the wide-spread symbolism of church as mother, and, second, on the allusions, *Revelation* XII, to the war between Michael and the dragon who persecuted the woman with child. Into the analysis of the symbolism of these allusions I will not now enter, but it is in the light of this symbolism of church as mother, and of mother as church, that the reference to St. Michael's church which Bacon makes in his second will is to be understood to be a reference to the body of his mother as equated with the divine mother, who was indeed, in the symbolism of *Revelation,* St. Michael's Church.

In the light of the double senses in which Bacon thus refers to St. Michael's Church, the further duplicity of his reference to the location of his grave appears in the following form:

"For my burial, I desire it may be . . . . . near St. Alban's." In the form to which I have thus reduced the sentence, it appears that "St.

Alban's'' may be understood not only as the town of St. Albans but also as the possessive case of the name of the protomartyr, and that the sense of the sentence may accordingly be phrased as follows:

For my burial, I desire it may be near . . . . . St. Alban's burial.

In view of the secret tradition to which I have already referred that St. Alban was buried at Lichfield, the desire which Bacon may thus be understood to express that his burial might be near St. Alban's burial is the expression of a desire to be buried at Lichfield, at the spot where his mother was also buried and in the body of his mother.

II

THE BACONIAN KEY CIPHER

For the purpose of record I append the following definition of the Baconian key cipher.

The Baconian key cipher is a method of representing an unprinted text by means of a printed (or otherwise visibly presented) text in terms of a representation of both texts by numbers.

The unprinted text, which is represented by the printed text and which expresses the cryptographic meaning, may be called the key-text, or key.

The printed text, which represents the unprinted text and which may be so constructed as to have the appearance of being devoted exclusively to a merely manifest meaning, may be called the lock-text, or lock.

A number by which a key-text may be represented may be called a key-number.

A number by which a lock-text may be represented may be called a lock-number.

Representation of a key-text by a lock-text involves, in connection with hints in the lock-text that the method of the key cipher is employed and that it is employed with the intention to express the particular meaning to which the key-text conforms, a representation of the lock-text by a number which is identical with the number by which the key-text may be represented. As a result of the numerical identity which is thus established between the lock-text and the key-text, the two texts may be said to correspond to each other in an analogy with the correspondence which is established between an ordinary lock and an ordinary key by the identity of the dimensions of their respective wards and notches.

KEY-TEXTS

A key-text may be either (1) a single word, or key-word, or (2) a combination of words, or key-word combination.

NUMERICAL REPRESENTATION OF KEY-TEXTS

Numerical representation of key-texts is in accordance with two distinct methods, the method of the unit-sum and the method of the value-sum.

THE METHOD OF THE UNIT-SUM

In accordance with the first, and by far the less important, of the two methods of representing key-texts by numbers, each letter of the key-text, as being a unit, is represented by the number one; and each word or combination of words is represented by the sum of the letters, thus represented by one respectively, which the word or combination of words contains. Thus a key-text may be represented by the number of its letters.

As the method of representing a key-text by the number of its letters is based on the sum of the letters considered as units, the method may be called the method of the unit-sum.

THE METHOD OF THE VALUE-SUM

In accordance with the second, and principal, method of representing key-texts by numbers, each letter of the key-text is represented, not by the number one which inheres in it as a unit, but by a number which is arbitrarily assigned to it and which I shall call accordingly its value; and each key-word or key-word combination is represented by the number which corresponds to the sum of the values by which its letters are represented.

This second method of representing key-texts by numbers, since it is based on the sum of the values assigned to the letters, may be called the method of the value-sum.

THE LETTER-VALUES

As the basis for the values assigned to the letters there is used, not only in the Baconian texts but also in all the subsequent texts in which I have discovered the use of the method of the Baconian key cipher, the alphabet which is given in *De Dignitate et Augmentis Scientiarum,* in connection with the discussion of the bi-literal cipher, and which is here reproduced, Plate XII, from the English version, 1640. This alphabet differs from the modern English alphabet in possessing no separate

forms for the letters I and J, which are to be equated, and no separate forms for the letters U and V, which are also to be equated.

The value assigned to each letter of the Baconian alphabet of twenty-four letters is the number of its position in the alphabetical series.

The representation of the twenty-four letters of the Baconian alphabet by the numbers of their respective positions in the alphabetical series is illustrated (see Plate XIII) in the *Cryptomenytices* of *Gustavus Selenus,* page 141, an important Baconian work on cryptography in which the Baconian methods are illustrated under the guise of a description of other cryptographic methods. It will be observed that in the alphabet as given by Selenus the letter W is printed VV, with the value 21. In contemporary texts the letter W is printed either W or UU (VV); and in the computation of the Baconian key ciphers the value 21 is assigned only to the form W; whereas the value assigned to UU (VV), which is in fact as in name a double U, is twice the value of a single U (20), or 40.

PUNCTUATION OF KEY-TEXTS

In the representation of key-texts by their value-sums (but not in the representation of key-texts by their unit-sums), key-texts may be represented as either including or not including the punctuation with which they might be printed in accordance with ordinary usage. If punctuation is included, each punctuation mark is considered as the spelled form of the word of which it is the sign, and is represented accordingly by the number which corresponds to the value-sum of the letters which the word includes.

Variations in regard to punctuation in the representation of key-texts by their value-sums appear as follows:

(1) No punctuation;

(2) No punctuation except periods after abbreviations;

(3) A period at the end of a key-text, with such other punctuation as, in accordance with ordinary usage, makes the punctuation complete.

(4) Possibly, as is not uncommon in the punctuation of inscriptions on monuments and as appears in the punctuation of the dedication of the *Sonnets,* a period after each word.

COMPARATIVE IMPORTANCE OF THE TWO METHODS IN THE REPRESENTATION OF KEY-TEXTS

In so far as I have followed the Baconian usage, the method of the unit-sum in the representation of key-texts is of comparatively slight

importance, because its use is confined to the representation of an extremely limited number of the total number of key-words and to the representation of not more than two key-words together in any single key-word combination. The most important key-texts thus represented are the key-word BACON, which has five letters and may be represented accordingly by the unit-sum of five, and the key-word combination FRANCIS BACON, which has twelve letters and may be represented accordingly by the unit-sum of twelve.

The method of the value-sum is of far greater importance than the method of the unit-sum in the representation of key-texts because, in contrast with the extremely limited use that is made of the method of the unit-sum, the method of the value-sum may be used not only in the representation of the total number of key-words separately but also in the representation of key-word combinations in which the number of key-words represented together by a single number may be indefinitely large.

PREVIOUS EXPERIMENTS WITH THE METHOD OF THE VALUE-SUM

A simple form of the method of the value-sum, under whatever other name, has long been suspected to have been employed by Bacon, and a few correspondences in Shakespearean texts with value-sums of forms of Bacon's name have already been discovered. But in the great majority of the attempts to employ the method in deciphering, the findings have been without importance, as a result of the following causes:

(1) ignorance of the variant methods of representing key-texts which result from the inclusion of punctuation;

(2) ignorance of the identity of any of the key-words other than a few forms of Bacon's name which Bacon employs the method of the value-sum to represent;

(3) ignorance of the variant methods which Bacon employs in the computation of lock-texts;

(4) ignorance of the variant methods which Bacon employs in establishing the correspondences between lock-numbers and key-numbers;

(5) inaccuracy in counting.

LOCK-TEXTS

A lock-text is any text which incorporates a key cipher, in the sense that the text is so constructed, in accordance with the intention of its author, that it represents another text, or key-text, by virtue of the fact

that it may itself be represented by a number which is identical with the number by which the key-text may also be represented.

NUMERICAL REPRESENTATION OF LOCK-TEXTS

Lock-texts may be represented by numbers which are computed in accordance with the principles involved in the two distinct methods of computation which are employed in the numerical representation of key-texts: the method of the unit-sum and the method of the value-sum; and they may also be represented by numbers, such as dates, pagination numbers, and other numbers either spelled or indicated by digits in accordance with ordinary usage, which the lock-texts contain in their manifest forms.

As a result of the representation of lock-texts not only by numbers computed in accordance with the two distinct methods of the unit-sum and the value-sum, but also by numbers which appear in the lock-texts in the form of ordinary spellings and ordinary indications of numbers by digits, lock-numbers are of three distinct kinds:

(1) the unit-sums of lock-texts;

(2) the value-sums of lock-texts; and

(3) numbers indicated in lock-texts in accordance with ordinary usage. Numbers so indicated may be considered to be unit-sums, as, indeed, they are.

Lock-numbers which are either the unit-sums or the value-sums of lock-texts may be based on lock-texts considered not only (a) as to their entirety, but also (b) as to each of the principal sections into which they may be divided, and (c) as to consecutive series of two or more such sections considered together.

As the result of the representation of lock-texts by three different kinds of lock-numbers: unit-sums, value-sums, and numbers represented in accordance with ordinary usage, and also as a result of the representation of lock-texts by units-sums and value-sums which are based not only on lock-texts considered as to their entirety, but also as to each of the principal sections into which they may be divided, and as to consecutive series of two or more such sections considered together, a single lock-text may be represented by an indefinite number of different lock-numbers of all three kinds.

VARIABLE FORMS

In the computation of the unit-sums and the value-sums of lock-texts, certain of the common textual forms are variable as to the units

which they are to be considered to represent, and they may accordingly be called the variable forms, as distinguished from the forms in which the units represented are to be considered as invariable.

As a consequence of the presence of variable forms in lock-texts, the different unit-sums and value-sums result in variant numbers, depending on the particular variation considered in the calculation. The use of variable forms in lock-texts is intended as the means by which the variant unit-sums and the variant value-sums may be produced.

The variable forms include the sign for *semicolon;* diphthongs; digits both single and in combination; compound words, hyphenated words, elided words, abbreviations; and word-signs of all kinds, such as ampersands, punctuation-marks, and single letters and digits used in references to notes, in printers' signatures, etc. The variability of each of these forms will be defined in connection with the further definition of the methods by which the unit-sums and the value-sums of lock-texts are to be computed.

UNIT-SUMS OF LOCK-TEXTS

In contrast with the unit-sums of key-texts, in which the units which serve as the basis of the unit-sums are exclusively letters, the unit-sums of lock-texts, considered not only as to their entirety but also as to each of their principal sections and as to consecutive series of two or more such sections considered together, may be based as follows: (1) on the total number of units of any one kind; and, in certain instances, (2) on the total number of units of two or more kinds.

The different kinds of units which lock-texts may contain and which may be made the basis of the unit-sums of lock-texts include the following:

Printed-type pieces; or separable printed forms;
Letters;
Capital letters;
Small, or lower case letters;
Digits;
Punctuation-marks;
Ampersands, and other word-signs;
Syllables;
Words;
Capitalised words;
Non-capitalised words;
Lines;
Verses;

Paragraphs;
Columns;
Pages, etc.;

Any of the foregoing kinds of units which may be distinguished as to font, such as Roman, Italic, etc.

In addition to the unit-sums which may be calculated on the basis of any one of the foregoing kinds of units considered separately, unit-sums may be calculated on the basis of the following kinds of units considered together:

Letters and either one or more of the following kinds of units: ampersands, digits, punctuation-marks, and other word-signs.

Unit-sums based on all of the different kinds of units which may be considered together may be called unit-sums based on the total number of typographical units, to distinguish them from unit-sums based on the total number of separable printed forms.

VARIABLE FORMS IN UNIT-SUMS

Variable forms are to be considered as follows.

DIPHTHONGS

For the purpose of variant unit-sums of letters, diphthongs may be counted as:

(1) one letter, or
(2) two letters.

For the purpose of value-sums of letters, diphthongs are invariably counted as the two letters which they respectively comprise.

WORD-SIGNS

For the purpose of unit-sums of letters, word-signs of all kinds, such as ampersands, punctuation-marks, etc., may be considered to represent the letters which appear in the spelled forms of the words of which they are the signs.

SEMICOLON

For the purpose of variant unit-sums of letters and words which may be based on punctuation-marks, the sign ; may be considered to represent the following two spelled forms: *semicolon* and *semi-colon.*

DIGITS

For the purpose of the unit-sums of letters and the unit-sums of digits, the use of the letter I for the digit 1 is to be distinguished, in the sense that the letter I is classified as a letter even when it is used to indicate the integer one.

The letter O is likewise classified as a letter even when it is used with digits to indicate zero.

In the sense that a single digit is a word-sign it may be considered, for the purpose of variant unit-sums of letters and unit-sums of words, as the spelled form of the word of which it is the sign.

A combination of digits, as in the digital representation of any number greater than 9, may be considered as a single word, since it represents a particular number; and it may also be considered, for the purpose of variant unit-sums of words and unit-sums of letters, as the spelled form of the word or words by which it may be named.

The presence of a comma in a combination of digits intended to represent a single number (as, for instance: 1, 234) is to be understood as a sign that the combination of digits is to be counted, not as a single word, but as two words.

In the use of single digits, as well as in the use of single letters, in references to notes, printers' signatures, etc.; each digit, as well as each letter, may be considered as a separate word-sign, and so as a separate word.

COMPOUND WORDS

In addition to the unit-sums of words which are based on what I shall call the ORDINARY WORD COUNT, in accordance with which every compound word as well as every simple word is counted as a single word, unit-sums of words may be based on what I shall call the DECOMPOUNDED WORD COUNT, in accordance with which each compound word is counted as the number of complete simple words which it contains.

HYPHENATED WORDS

Hyphenated words are variable forms which are to be considered, for the purpose of variant unit-sums of words, as indicating three possible counts.

(1) In accordance with the FIRST HYPHENATION COUNT, a single hyphenated word is counted as a single word, and two or more

complete words connected together by one or more hyphens into a single group, are also counted as a single word.

(2) In accordance with the SECOND HYPHENATION COUNT, a single hyphenated word is counted as a single word, and two or more complete words connected together by one or more hyphens into a single group, are counted, regardless of the hyphenation, as the number of complete words which the group comprises.

(3) In accordance with the THIRD HYPHENATION COUNT, two or more complete words connected together by one or more hyphens into a single group, are counted, regardless of the hyphenation, as the number of complete words which the group comprises, and a single hyphenated word is counted as indicating, by the separation of the parts of the word, two units in a unit-sum based on whole words plus word-parts.

MARKS OF ELISION

The use of apostrophes, as marks of elision, is variable in the Shakespeare Folio. This variability appears as follows:

(1) Two words may be joined together by elision into a single word-form without the use of an apostrophe to mark the elision. Such a word-form may be counted both as a single word and as two words.

(2) Two words with elision or three words with elisions may be joined together into a single group by one or two apostrophes. Such a group may be counted in the following two ways:

(a) as a single word; or

(b) as the number of words which the group comprises.

(3) Two words without an elision may be joined together by an apostrophe into a single group, exactly as if an elision were indicated. Such a group may be counted in the following two ways:

(a) as a single word, exactly as if the two words were connected by a hyphen;

(b) as the two words which the group comprises.

For the purpose of a variant unit-sum of letters, a letter which is elided and which is indicated as elided by an apostrophe may be considered as represented and accordingly counted.

ABBREVIATIONS

For the purpose of variant unit-sums of letters, abbreviations may be considered as representing the following letters:

(1) the letters actually printed in the form of the abbreviation;

(2) the letters included in the complete form of the word of which the abbreviation is the sign.

VALUE-SUMS OF LOCK-TEXTS

The value-sums of lock-texts are based on all the textual units which the lock-texts contain and which are represented individually, not by the number one which inheres in them as units, but by numbers arbitrarily assigned to them and which may accordingly be called their values.

The textual units which lock-texts contain may be classified into three groups:

(1) Letters;

(2) Digits;

(3) Ampersands, punctuation-marks, and other word-signs.

On the basis of its letters, digits, ampersands, punctuation-marks, and other word-signs considered as its different kinds of units, a lock-text may be represented (a) as to its entirety, (b) as to each of the principal sections into which it may be spaced, and (c) as to consecutive series of two or more such sections considered together, by an indefinite number of different value-sums, depending on the different kind or kinds of units considered. These different value-sums may be computed as follows:

(1) as the value-sum of all the units of all kinds;

(2) as the value-sum of all the units of any one kind;

(3) as the value-sum of all the units of two or more kinds considered together.

(4) as the value-sum of all the units of all kinds, or as the value-sum of all the units of any one kind, or as the value-sum of all the units of two or more kinds, which may be distinguished as to font, such as Roman, Italic, etc.

LETTERS

In the computation of the value-sums of the letters of lock-texts, the values assigned to the separate letters are the values assigned in the computation of key-texts to the letters of the Baconian alphabet of twenty-four letters, in which I and J are equated, and U and V are equated. Thus the same letters and the same "numeral letters" are employed in the calculation of the value-sums of lock-texts as are employed in the calculation of the value-sums of key-texts.

WORD-SIGNS

In the computation of the value-sums of the word-signs of lock-texts, the word-signs are to be considered as the spelled forms of the words of which they are the signs, and their value-sums are to be considered as the value-sums of the letters thus represented.

DIGITS

In the computation of the value-sums of digits in lock-texts the digits are to be considered:

(1) as representing the values of the numbers which they represent individually in their manifest forms;

(2) as representing the spelled forms of the words of which they are the signs, like other word-signs, and so as representing the value-sums of the letters thus represented.

In assigning to digits the values of the numbers which they represent in their manifest forms, the letter O as a representation of zero has the value of the letter O, or 14; and the letter I, whenever it is used to represent the digit 1, has the value of its form as a letter, or 9.

VARIABLE FORMS IN VALUE-SUMS

For the purpose of variant value-sums of lock-texts certain textual units are to be considered to be variable as to the units which they represent and accordingly as to the numbers by which they may be represented.

SEMICOLON

For the purpose of variant value-sums based on punctuation-marks the sign ; is to be considered as representing the two spelled forms: *semicolon* and *semi-colon*.

ABBREVIATIONS

Abbreviations are variable forms which may be considered, for the purpose of variant value-sums, as possessing the following values:

(1) the value-sum of the letters actually printed;

(2) the value-sum of the letters of the complete word of which the abbreviation is the sign;

In the instance of a value-sum which is based on letters and punctuation marks together, an abbreviation is a variable form in relation to

the period with which it is regularly printed. In relation to its period in a value-sum based on both letters and punctuation marks together, an abbreviation is variable in the sense of possessing either any or all of the following values:

(1) the value-sum of the letters actually printed plus the value-sum of the period with which the abbreviation is accompanied;

(2) the value-sum of the letters of the complete word of which the abbreviation is the sign plus the value-sum of the period with which the abbreviation is accompanied;

(3) the value-sum of the letters of the complete word of which the abbreviation is the sign with the period considered as removed by the expansion of the abbreviation to the form of a complete word.

The letters which an abbreviation represents by omission may also be considered alone as the basis of a value-sum.

ELISION

For the purpose of variant value-sums of letters, a letter which is elided and which is indicated as elided by an apostrophe may be considered as represented and accordingly counted.

CAPITALISED WORDS

The use of capital letters in accordance with ordinary usage is either adapted or varied in lock-texts for the purpose of indicating that a capitalised word or group of words is cryptographic, in the sense that it may be represented by a unit-sum or a value-sum which is identical with a key-number.

SUMMARY

As a result of the foregoing methods of calculating the unit-sums and the value-sums of lock-texts, a single lock-text may be represented by an indefinite number of different unit-sums and value-sums; and each one of these different unit-sums and value-sums may present a variant if it includes as its basis a variable form.

All, or nearly all, of the lock-numbers which may be calculated for a single lock-text in accordance with the methods defined may be key-numbers.

CORRESPONDENCE OF KEY-NUMBERS AND LOCK-NUMBERS

In view of the fact that the representation of a key-text by a lock-text involves the representation of each of the texts by an identical number, there exists between a lock-number and a key-number a correspondence of identity.

And in view of the fact that, in accordance with the two methods of calculation which I have now defined: the method of the unit-sum and the method of the value-sum, a lock-text and a key-text may each be represented by two kinds of numbers, their unit-sums and their value-sums; and also in view of the fact that lock-texts may be represented by numbers which appear in their manifest form as ordinary indications of numbers and which may be considered as unit-sums; the correspondence of identity which exists between lock-numbers and key-numbers may appear in one of the following four different relations:

(1) a correspondence between the unit-sum of a lock-text and the unit-sum of a key-text;

(2) a correspondence between the unit-sum of a lock-text and the value-sum of a key-text;

(3) a correspondence between the value-sum of a lock-text and the value-sum of a key-text;

(4) a correspondence between the value-sum of a lock-text and the unit-sum of a key-text.

The correspondence between the unit-sum of a lock-text and the unit-sum of a key-text may be called a *unit-for-unit correspondence.*

The correspondence between the unit-sum of a lock-text and the value-sum of a key-text may be called a *unit-for-value correspondence.*

The correspondence between the value-sum of a lock-text and the value-sum of a key-text may be called a *value-for-value correspondence.*

The correspondence between the value-sum of a lock-text and the unit-sum of a key-text may be called a *value-for-unit correspondence.*

The last of these forms of correspondence, in so far as I have followed the Baconian usage, is negligible.

REDUPLICATION

A special kind of concealment of the correspondence of identity between lock-numbers and key-numbers appears in large lock-numbers which are either:

(1) the sum of two or more identical key-numbers; or,

(2) the sum of two or more key-numbers which are identical except for a single variation which appears in one of the key-numbers as the result of a single change in the spelling of the key-text.

A lock-number which thus corresponds to the sum of two or more key-numbers which are either identical or practically identical may be called *reduplicating lock-numbers;* and the key-texts thus represented may be called *reduplicating keys.*

THE PROCESS OF DECIPHERING

For the purpose of deciphering a word, or combination of words, in accordance with the methods of representation which I have now defined as inherent in the method of the Baconian key cipher, it is necessary:

(1) to discover a text in which a key cipher is contained and which constitutes accordingly, in the intention of its author, a lock-text;

(2) to discover in the lock-text, either in the form of a number in the manifest form of the text or in the form of a unit-sum or a value-sum, the number which the lock-text represents as the key-number;

(3) to discover a word, or combination of words, suspected of being the key-text, which corresponds to the key-number in either a unit-for-unit correspondence or a value-for-unit correspondence;

(4) to discover proof that the word, or combination of words, thus discovered as corresponding to the key-number and thus suspected of being the key-text, is the identical key-text which the lock-text is intended to represent.

IDENTIFICATION OF LOCK-TEXTS AND KEY-TEXTS

In view of the fact that any text whatever may be computed to have a unit-sum and a value-sum in accordance with the methods which I have defined, the fact of a correspondence between a unit-sum or a value-sum of a particular text suspected of being a lock-text and a unit-sum or a value-sum of some other text suspected of being its key-text is no proof in itself alone that the cryptographic method of the key cipher was employed by the author of the text. Such a correspondence may be merely accidental; and the decipherer is accordingly obliged, as a neces-

sary preliminary to the process of deciphering, to identify the text which he proposes to decipher as a text in which, in accordance with the intention of its author, a key cipher is contained.

And in view of the fact that the unit-sums and the value-sums of an indefinite number of different words, or combinations of words, are identical, the method of representing a word, or combination of words, by either its unit-sum or its value-sum is incapable in itself alone of representing any particular word, or combination of words, in such a way as to distinguish it from any other word, or combination of words, of which the unit-sum or the value-sum happens to be the same. It is obvious, therefore, that a word, or combination of words, suspected of being a key-text, which the decipherer may be able to discover as having either a unit-for-unit correspondence or a value-for-unit correspondence with a number definitely known to be a key-number is not necessarily the particular word, or combination of words, which the key-number is intended to represent; and that the proof that a word, or combination of words, is so intended must be found in conditions which the mere fact of the numerical identity is incapable in itself alone, in any single instance, of supplying.

The proof that the author of a text employs the cryptographic method of the key cipher based on the unit-sums and the value-sums of his text, and the proof that he employs the method to represent a particular word, or combination of words, rather than any other word, or combination of words, of which the unit-sum or the value-sum happens to be the same, must be found, if it is to be found at all, in conditions external to any single numerical correspondence which it may be possible to discover in any single instance. These conditions may be defined as follows:

(1) the presence, in the manifest form of the text, of expressions which may be understood to indicate, as either a literal or an allusive meaning, that the method of the key cipher is employed;

(2) the presence, in the structure of the text as reduced to its various unit-sums and value-sums, of a kind of numerical regularity which could not be ascribed to chance and which would accordingly be proof of the use by the author of the identical numerical method on which the key cipher is based.

The numerical regularity which may be considered as proof that a text contains a key cipher may be discovered, first, in the form of a correspondence between its various unit-sums and value-sums, as a result of which an identical number appears in greater repetition than could occur by chance.

In addition to the evidence of the use of a key cipher which may be based on the regularity which results in identical sums in its various

parts, the following forms of regularity in the construction of a text may be considered, not only as evidence that the text contains a key cipher, but also as evidence of the exact identity of the words of the key-text which the key cipher is intended to indicate:

(a) a correspondence between the meaning of a text suspected of being a key-text and the meaning which the text suspected of being a lock-text expresses as either its literal or its allusive meaning;

(b) a correspondence between the meaning of a text suspected of being a key-text and the meaning which the text suspected of being a lock-text expresses in accordance with other cryptographic methods;

(c) a correspondence between (1) the differences in the various key-numbers of a text suspected of being a lock-text and (2) the differences which might appear in an identical key-text as the result of variations in spelling, variant use of complete words and abbreviations, variant use as to the inclusion or exclusion of punctuation, and such other variations in the key-text as might result from various combinations of less than the total number of its words.

The possibility of discovering in a text suspected of being a lock-text any or all of the foregoing correspondences between structure and meaning is evidence, not only that the text contains a key cipher, but that the key to the key cipher may be found in the words to which the structure of the text corresponds.

Since, as I have stated, the method of representing a key-text by either its unit-sum or its value-sum is incapable in itself alone in any single instance of distinguishing it from any other text of which the unit-sum or the value-sum happens to be the same, the identity of a key-number is insufficient evidence in itself alone as to the identity of the key-text. For the practical purpose, therefore, of having his text decipherable, the author who uses a text for the purpose of expressing a particular meaning in accordance with the method of the Baconian key cipher is obliged to supply the decipherer with evidence as to the identity of the key-text which the key-number, in itself alone, does not contain. The means of supplying the decipherer with the necessary evidence as to the identity of the key-text which a lock-text is intended to represent is in the expression of the meaning of the key-text as a meaning which the lock-text expresses simultaneously in some other form, as either a literal meaning or an allusive meaning or a meaning expressed in the form of some other cryptographic structure; with the result that the method of the key cipher may be discovered by the decipherer to have been employed by the author as the means of repeating, and so of confirming, in the form of structural correspondences with the body of the text, the

meaning thus independently expressed. In the sense that the meaning thus independently expressed and thus used in connection with the methods of the unit-sum and value-sum corresponds to the body of the text in either a unit-for-unit correspondence or a unit-for-value correspondence or a value-for-value correspondence, it fits the body of the text as a key fits a lock, and may accordingly be proved to be the identical meaning which the author of the lock-text intends for his key-text.

THE BACONIAN KEY

The method of the key cipher is mentioned by Bacon, in his two accounts of ciphers, as "KAY-CYPHARS" and "ciphra clavis."

The use of the method in the Shakespeare Folio is indicated, in the manifest form of the text, in many allusions to numbers in connection with spelling, counting, etc. Examples of these allusions are:

> "to him that can but spell: There you are number'd";
>
> "*William,* how many Numbers is in Nownes?";
>
> "One, two, three: time, time";
>
> "Spare your Arethmaticke,
> Neuer count the Turnes."

An allusion to Bacon's use of numbers in spelling is made by Jonson, in *Timber,* in the phrase:

> "he, who hath fill'd up all numbers."

Another extremely important indication of the use of the key cipher which appears both in the first Shakespeare Folio and also in a number of other works connected with Bacon and the Baconian secret society appears in mispagination, which is too commonly repeated to be attributable to unconscious error on the part of the printer and which accordingly is evidence of an intention to make some sort of cryptographic use of the numbers wrongly used as pagination numbers.

Further evidence of the presence of key ciphers in the Shakespeare Folio and evidence that the key-texts which I have deciphered in the Shakespeare Folio are the identical key-texts intended appears, first, in the fact that the meaning which these key-texts express is repeated as the meaning which the text of the Folio expresses as its allusive meaning and as the meaning of acrostics and anagrams; and, second, in the fact that the unit-sums and value-sums of these key-texts correspond to the body of the text of the Folio in the various other forms of correspond-

ence which I have defined as constituting evidence by means of which the identity of key-texts may be proved.

For the purpose of deciphering the key ciphers which are embodied in the Shakespearean and other texts of Francis Bacon and in texts of the Baconian secret society, it is necessary, first of all, to discover the key which Bacon supplies for them. The principal, and immediately accessible, form in which the key is supplied is as the allusive, or parabolic, meaning of his various texts; but it is also supplied, in part at least, as the meaning of cryptograms constructed in accordance with the acrostic and anagrammatic structures which I have defined in *The Cryptography of Shakespeare, Part One.*

The key which Bacon thus supplies for his key ciphers is the entire complex of ideas which he expresses, as his allusive meaning, in regard to the secret grave and the divine identity which he ascribes to himself. The discovery of this meaning is accordingly the essential first step in the process of deciphering his key ciphers; and in view of the fact that this meaning, in all the detail which I have already defined, is expressed by Bacon not only in cryptograms but also in the manifest form of his texts, the failure to discover it and the consequent failure to understand the Shakespeare plays and other works of Bacon's cannot be ascribed to ignorance of cryptography.

The total number of key-words to which it is possible to reduce the references which Bacon makes, as his allusive meaning, to the manifold identity which he ascribes to himself and to the location and symbolism of his secret grave may be divided into two principal groups, which I shall call:

(1) THE MASTER-MISTRESS KEY, and

(2) AUXILIARY KEYS.

In the use which Bacon makes of the Master-Mistress Key and the Auxiliary Keys there is a duplicity which appears in the fact that the key-numbers which he employs for various key-texts are also intended as the key-numbers for alternative key-texts. As a result of this use of identical key-numbers for alternative key-texts the key-texts for certain key-numbers may be said to be bi-form.

THE BI-FORM KEY

The purpose of the Bi-form Key is to be understood in the light of the description, in *The Advancement and Proficience of Learning,* of a method of eluding suspicion in the use of cryptography:

"As for the shifting off examination, there is ready prepared a new and profitable invention to this purpose; which, seeing it is easily procured, to what end should we report it, as Deficient. The invention is this: That you have two sorts of Alphabets, one of true Letters, the other of Non-significants; and that you likewise fould up two Letters; one which may carrie the secret, another such as is probable the Writer might send, yet without perill. Now if the Messenger be strictly examined concerning the Cypher, let him present the Alphabet of Non-significants for true Letters, but the Alphabet of true Letters for Non-significants: by this Art the examiner falling upon the exterior Letter, and finding it probable, shall suspect nothing of the interior Letter."

In the description, in the foregoing passage, of a method of embodying two cryptograms in a single text for the purpose of using one of the cryptograms as a mask for the other, there is a hint of the analogous method which Bacon employs in the construction of a single lock-text in relation to a bi-form key-text, the two forms of which may be called respectively the Exterior Key and the Interior Key.

THE MASTER-MISTRESS KEY

As to the complete form of the Master-Mistress Key I am not absolutely certain; but there is a possibility that it reads as follows:

WILLIAM SHAKESPEARE, POET-ACTOR, MALE-FEMALE, GOD-MAN, JEHOVAH, DEVIL, JESUS CHRIST, SAINT AMPHIBALUS, SAINT ALBAN, LADY ANNE COOKE BACON, SIR FRANCIS BACON, KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBAN, SEPULCHRE, CHIMNEY, CHAPTER HOUSE, LICHFIELD, STAFFORDSHIRE, ENGLAND.

In connection with the name of Bacon the Master-Mistress Key sometimes includes the title of the principal public office which Bacon held: LORD CHANCELLOR or CHANCELLOR.

In the representation of the Master-Mistress Key there may be variations, which may be defined as follows:

VARIATIONS IN THE WORDING: The word SEPULCHRE may be replaced by either one of the following synonyms: GRAVE and TOMB. In forms of the key which do not include the combination: GOD-MAN, JEHOVAH may be replaced by GOD.

VARIATIONS IN SPELLING: The spelling of the words of the Master-Mistress Key may be varied in accordance with the variations which appear in contemporary usage not only as to the spelling of the words in their complete forms but also as to the spelling of the words in the form of abbreviation. The principle variations in the spelling of complete words are as follows: ANN or ANNE; C O O K or COOKE; TOMB or TOMBE. The principle abbreviations include the following: A. for ANNE; F. or FR. or FRA. or FRAN. for F R A N C I S; B. for BACON; SR. for SIR; KT. or KNT. for KNIGHT; S. or ST. for SAINT.

VARIATIONS IN PUNCTUATION: The Master-Mistress Key may be represented as either with or without the punctuation with which I have printed it; and if punctuation is included, a comma may either be included or not included between BACON and KNIGHT, in accordance with the variability of contemporary usage.

The Master-Mistress Key may be represented either in its complete form or in an indefinite number of incomplete forms, which include different combinations of less than the total number of words which the complete form contains.

For convenience of reference I divide the complete form of the Master-Mistress Key into groups, which I name as follows:

(1) The Pseudonym: WILLIAM SHAKESPEARE.

(2) The Attributes: POET-ACTOR, MALE-FEMALE, G O D-MAN.

(3) The Combined Identities: JEHOVAH, DEVIL, J E S U S CHRIST, SAINT AMPHIBALUS, SAINT ALBAN.

(4) The Mistress Signature: LADY ANNE COOKE BACON.

(5) The Master Signature: SIR FRANCIS BACON, KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBAN.

In its fullest form the Master Signature includes the title: LORD CHANCELLOR or CHANCELLOR.

(6) The Address: SEPULCHRE, CHIMNEY, C H A P T E R HOUSE, LICHFIELD, STAFFORDSHIRE, ENGLAND.

The Mistress Signature appears in a variety of forms which include forms of the maiden name alone.

The Master Signature appears in a variety of forms, in accordance with contemporary usage.

Any form of the Master-Mistress Key in which a Mistress Signature is not included may be called a Master Key; and any key-number which may be deciphered to represent both a Master-Mistress Key and a Master Key may be called bi-form.

Whether or not the list of words which I include in the complete form of the Master-Mistress Key is absolutely correct and absolutely

complete, a separate use is made of the key-word groups 4, 5, and 6, the Mistress Signature, the Master Signature, and the Address, which suffices for the practical purpose of determining the location of the secret grave and the identity of the remains which it contains.

AUXILIARY KEYS

In addition to the key-words which belong to the Master-Mistress Key, there is an indefinite number of other key-words, or AUXILIARY KEYS, which are never included in the complete or approximately complete forms of the Master-Mistress Key and which are only used, in so far as I have followed the Baconian usage, either singly or in combination with an extremely limited number of other key-words. The purpose of these auxiliary keys, the identity of which I will not discuss at present, is to express those aspects of the total secret meaning, as I have already defined it, which are not expressed by the words of the Master-Mistress Key.

1623

For the purpose of the present record, as evidence that the method of the Baconian key cipher, which I have now briefly defined, has been correctly applied in deciphering, I append one of the several key-texts which Bacon intended to be designated by the key-number 1623, the number which appears in the first Shakespeare Folio as a lock-number in the form of the date of publication; in the form of one of the value-sums of the initial poem: *To the Reader;* and in the form of one of the unit-sums of the scene in *Cymbeline* in which the location of the secret grave is described in terms of Iachimo's description of the bed-chamber of Imogen. The same key-number, 1623, appears as a value-sum of the text, exclusive of punctuation, of the title-page of the *Address* on *The Chapter House,* given by the Very Rev. H. E. Savage.

The key which I here give to the key-number 1623 and which is to be understood as one of several keys for the same key-number, includes the punctuation, and it is based on a value-for-unit correspondence between the key-text and the key-number:

SIR FRANCIS BACON KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBAN, SEPULCHRE, CHIMNEY, CHAPTER HOUSE, LICHFIELD, STAFFORDSHIRE, ENGLAND.

The value-for-unit correspondence between the key-text and the key-number appears in the following representation of the words and the punctuation-marks of the key-text by their respective value-sums:

Sir	44
Francis	67
Bacon	33
Knight	66
comma	42
Baron	47
Verulam	86
of	20
Verulam	86
comma	42
Viscount	116
Saint	60
Alban	28
comma	42
Sepulchre	102
comma	42
Chimney	73
comma	42
Chapter	68
House	65
comma	42
Lichfield	66
comma	42
Staffordshire	142
comma	42
England	54
period	64
	1623

The further application of the method of the Baconian key cipher to the various texts in which the method is involved is postponed to a later publication.

III

CONCLUSION

Though the present members of the society which I designate as the Baconian secret society and which I identify with the original form of Rosicrucianism conceal the fact of their membership, they may be known by their works.

Recent texts which may be positively identified as having been written, either entirely or in part, by one or more members of the Baconian secret society are the anonymous text of the ticket of admission, 1923, to the Church of the Holy Trinity at Stratford (Plate XX); the *Hand Guide to Lichfield Cathedral;* and the *Address* on *The Chapter House.*

As to whether or not the *Hand Guide to Lichfield Cathedral* was written by Mr. C. Harradine, whose name appears as the signature of the dedication; and as to whether or not the *Address* on *The Chapter House* was written by the Very Rev. H. E. Savage, by whom it was "given", I am without information which I can consider as conclusive, though I am inclined to believe that the Very Rev. H. E. Savage is the author of the *Address* on *The Chapter House,* and that Mr. C. Harradine is not the author, or at least not the sole author, of the *Hand Guide to Lichfield Cathedral.*

Recent activity on the part of the Baconian secret society appears in its procuring the publication of the above-mentioned cryptographic texts as official publications pertaining respectively to the Church of the Holy Trinity at Stratford and to Lichfield Cathedral.

On the hypothesis that Mr. C. Harradine is the author of the *Hand Guide to Lichfield Cathedral* and that the Very Rev. H. E. Savage is the author of the *Address* on *The Chapter House,* I identify Mr. C. Harradine and the Very Rev. H. E. Savage as members of the Baconian secret society.

To the extent that the Dean and Chapter of Lichfield are cognizant of the cryptographic character and contents of the texts which they sanction as official publications pertaining to Lichfield Cathedral, I identify the members of the Chapter of Lichfield as members of the Baconian secret society.

In accordance with the symbolism of *The Confession of the Rosicrucian Fraternity,* in which it is expressed of the Rosicrucians that their "treasures shall remain untouched, till the Lion shall arise and exact them as his right," I request, as a right which I have established by the present communication, that the present members of the Baconian secret society now make a public acknowledgement of the truth which I have spoken as to the secret grave of Francis Bacon and his mother in the Lichfield Chapter House.

And if—as is possible only on the hypothesis that the Very Rev. H. E. Savage is not the author of the *Address* on *The Chapter House* which was given in 1919—there is not a single member of the Chapter of Lichfield who is a member of the Baconian secret society; and if the association of the Dean and Chapter with the Baconian secret society in the publication of texts of the society as official publications pertaining to Lichfield Cathedral is merely an association in which the Dean and Chapter "doe, and yet not understand what they doe", I request, as a public right to the evidence of a concealment which would thwart, if continued, the fulfillment of the will of Bacon, that the Dean and Chapter now make a public acknowledgement of all that they know, and all that they have hitherto concealed, as to the provenance of the texts of the *Address* on *The Chapter House* and the *Hand Guide to Lichfield Cathedral.*

In view of the fact that the first draft of the present communication, which I have already sent to the Dean and Chapter of Lichfield, has remained unacknowledged, and also in view of the action of the Dean and Chapter in obliterating certain of the signs by which the location of the secret grave was formerly marked and in refusing permission for the taking of photographs which I desired as evidence, I shall not be unprepared if my requests remain unanswered. But whether or not I shall be met, as I have been met in the past, not only by silence but also by denial and by the ridicule which defenders of an established belief find it easy to excite as a weapon of self-defence, I have put the truth on record, and the truth will make its way.

LICHEFELDENSIS ECCL.
SIVE CATHEDRALIS, IN AGRO
STAFFORDIENSI IN ANGLIA
FACIES OCCIDENTALIS.

PLATE I

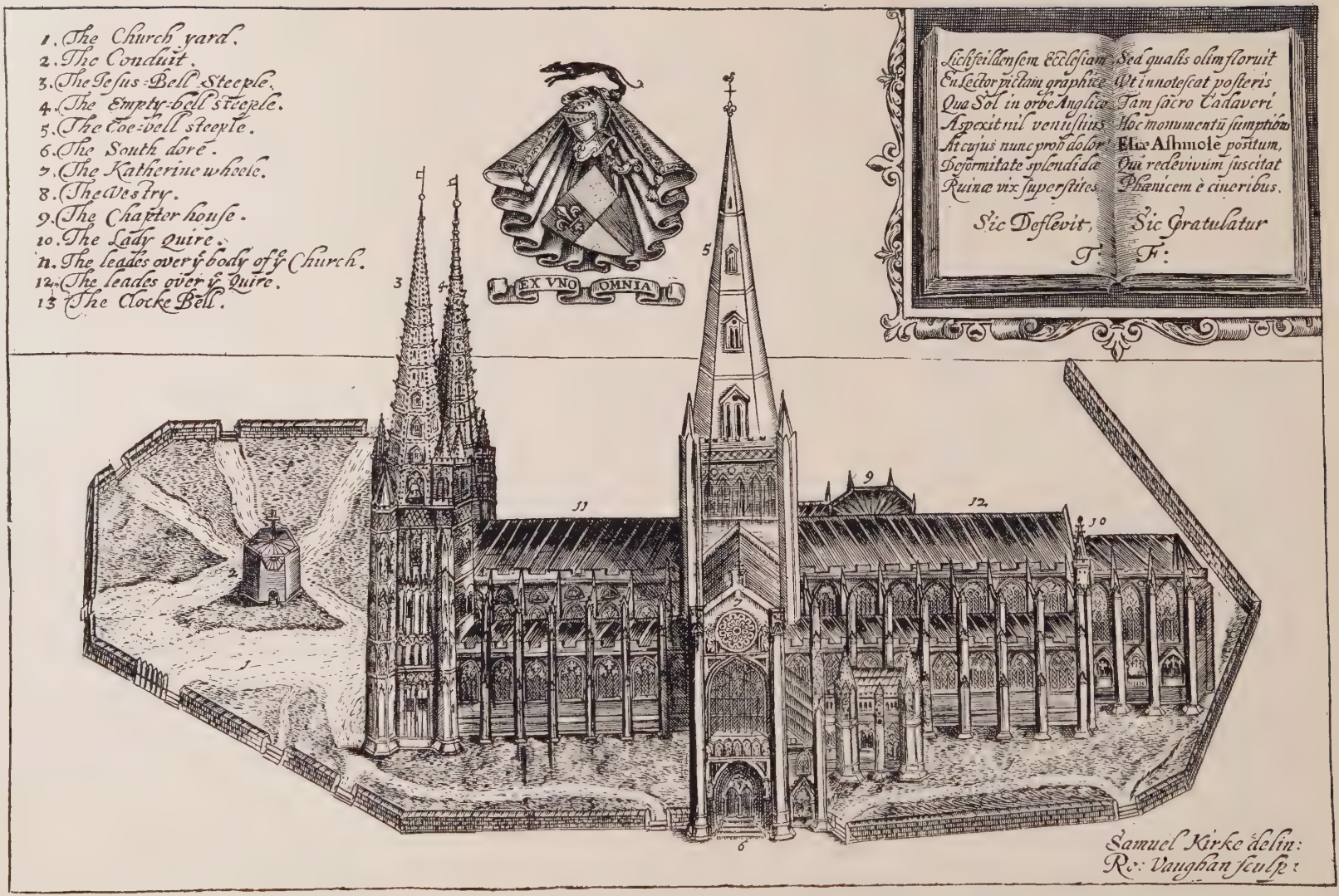
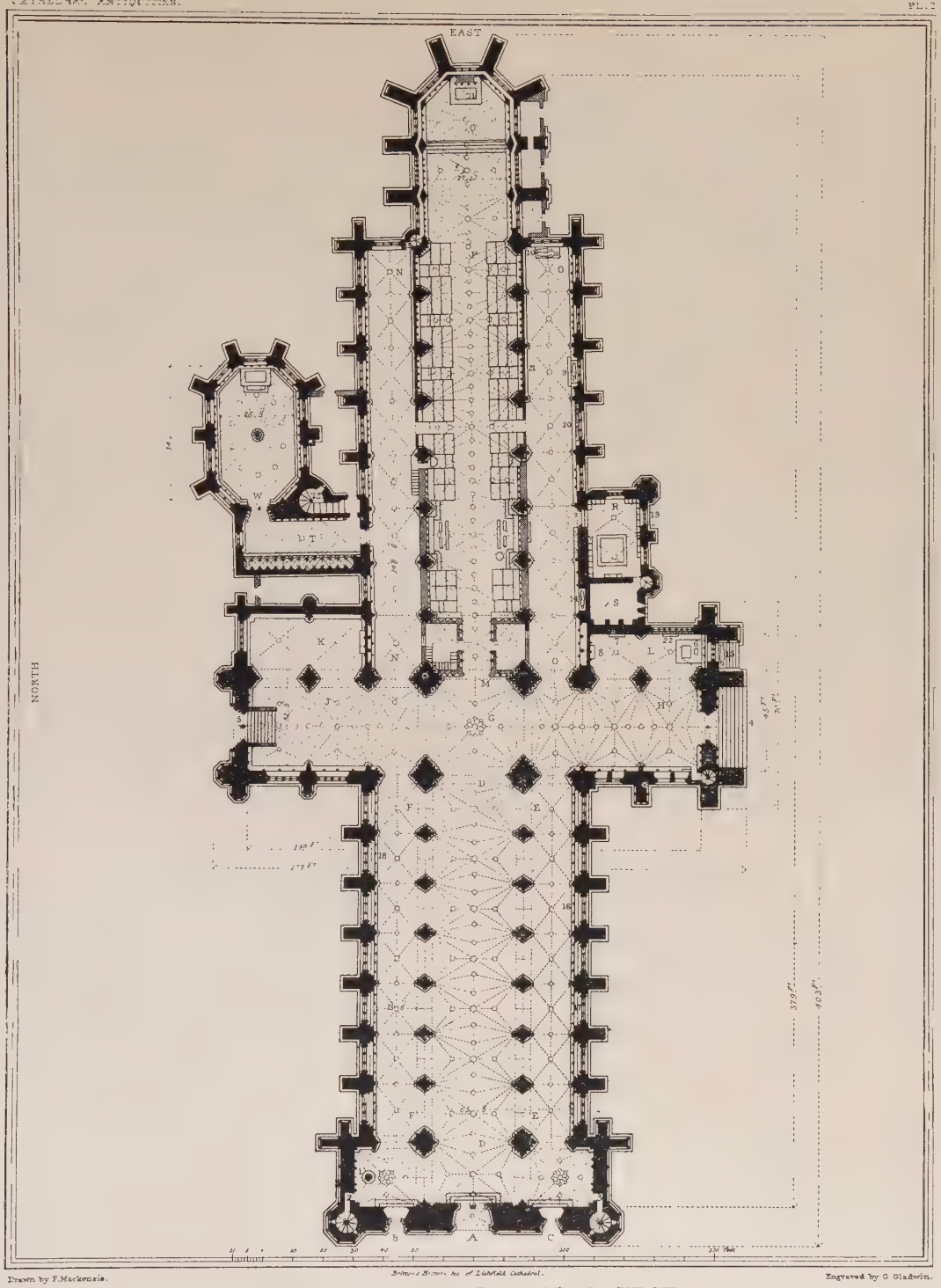

1. The Church yard.
2. The Conduit.
3. The Jesus-Bell Steeple.
4. The Empty-bell steeple.
5. The Eoe-bell steeple.
6. The South dore.
7. The Katherine wheele.
8. The Westry.
9. The Chapter house.
10. The Lady Quire.
11. The leades over ye body off ye Church.
12. The leades over ye Quire.
13 The Clocke Bell.
EX VNO OMNIA
Lichfeildensem Ecclesiam
Sed qualis olim floruit
En Lector pictam graphice
Vt innotescat posteris
Qua Sol in orbe Anglico
Jam sacro Cadaveri
Aspexit nil veniustius
Hoc monumentū sumptibus
At cujus nunc proh dolor
Elie Ashmole positum,
Deformitate splendidæ
Qui redevivum suscitat
Ruinæ vix superstites
Phœnicem è cineribus.
Sic Deflevit,
Sic Gratulatur
T: F:
Samuel Kirke delin:
Ro: Vaughan sculpt:

PLATE II



Drawn by F. Mackenzie. Engraved by G. Gladwin.

LICHFIELD CATHEDRAL CHURCH,

GROUND PLAN

WITH INDICATIONS OF GROININGS, MONUMENTS, &c.

London, Published July 1, 1819, by Longman & Co. Paternoster Row

PLATE III

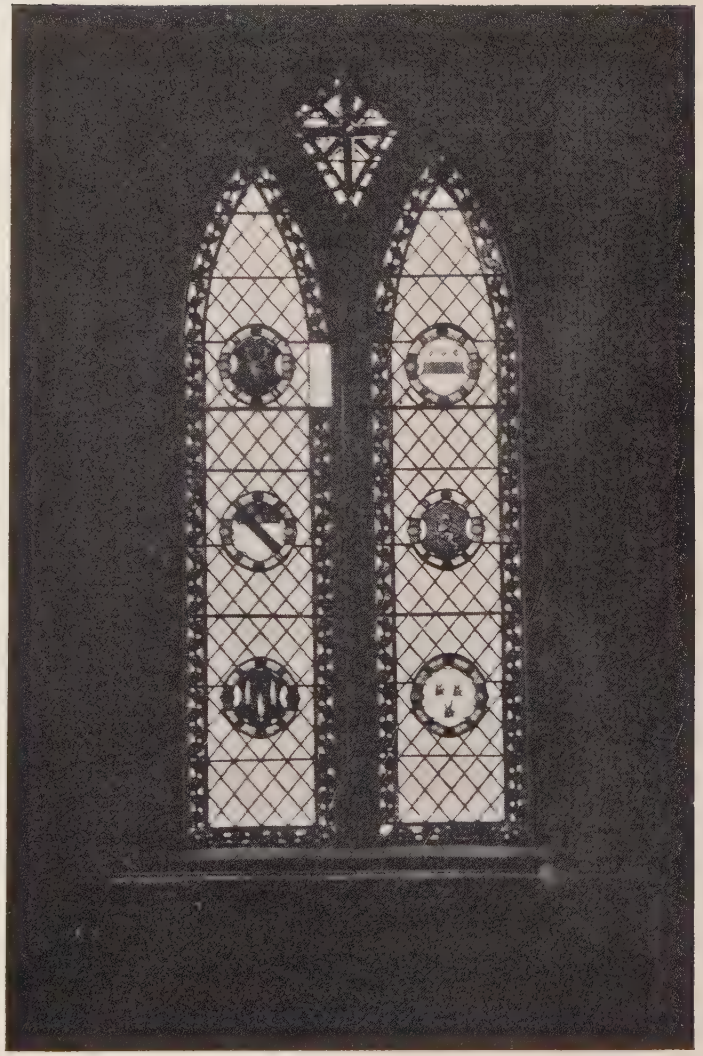


PLATE IV

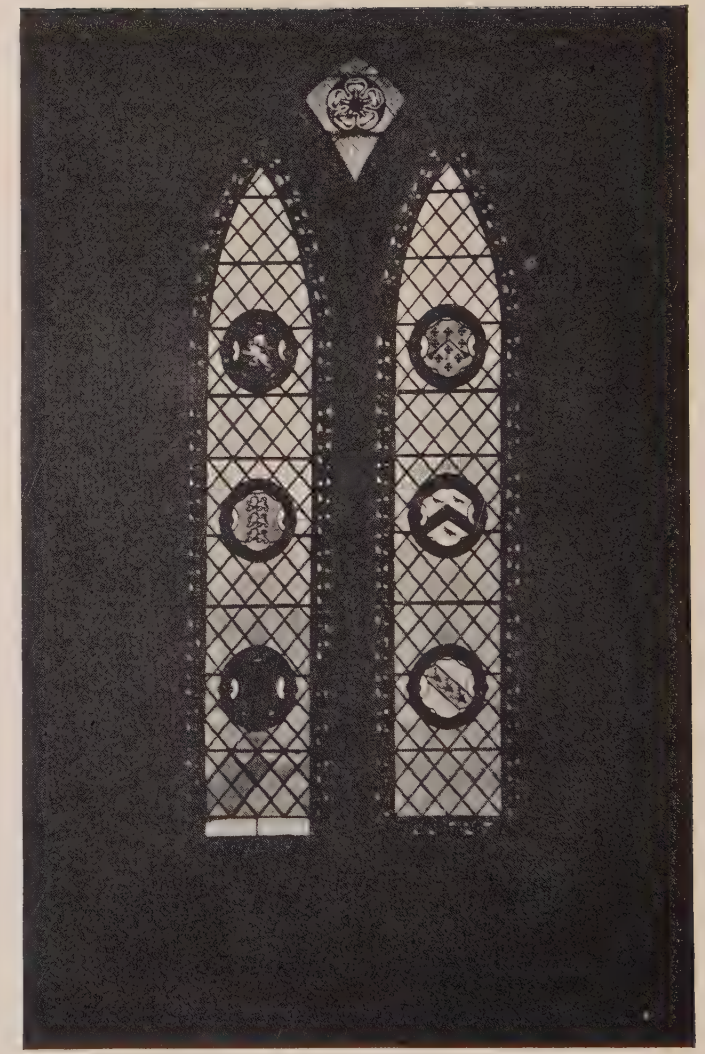


PLATE V

PLATE VI

PLATE VII

Jupiter, aut ardens evex-
Si te Fata vocant: ali-
Vincere, nec duro pote-
Si nunc se nobis ille
Ostendat nemore in

Quos æquus amavit
it ad æthera virtus.
ter non viribus ullis
ris convellere ferro
aureus arbore ramus
tanto.

ELIÆ ASHMOLE Armi (qui est Mercurio- EX VNO OMNIA *philus Anglicus) Tabula merito votiva.*

PLATE VIII

Et quidem seros Hi
Pervigilat, ferroque
Interea longum cantu
Fraudo Coniux per-

-berni ad luminis ignes
Faces inspicat acuto
Solata laborem.
-curit pectine telas;

Honoratissimo Dñi Domino
rato, Baroni Seymour de Trow-

Francisco Seymour Equiti Au
-bridge, Tabula merito votiua,

PLATE IX

Amputat hic sutres ramos, non utile lignum;
Illorum vitio ne integra cæsa secent.
Rescindenda malis est quævis occasio: ne fors
Invalcant longâ, crimina fœda, morâ.

18.

PLATE X

† † † †

PLATE XI

An Example of a Bi-literarie Alphabet.

A	B	C	D	E	F
aaaaa	aaaab.	aaaba.	aaabb.	aabaa.	aabab.
G	H	I	K	L	M
aabba	aabbb	abaaa.	abaab.	ababa.	ababb.
N	O	P	Q	R	S
abbaa.	abbab.	abbba .	abbbb.	baaaa.	baaab.
T	V	W	X	Y	Z
baaba.	baabb.	babaa .	babab.	babba.	babbb.

Neither is it a ſmall matter theſe *Cypher-Characters* have, and may performe: For by this *Art* a way is opened, whereby a man may expreſſe and ſignifie the intentions of his minde, at any diſtance of place, by objects which may be preſented to the eye, and accommodated to the eare: provided thoſe objects be capable of a twofold difference onely; as by Bells, by Trumpets, by Lights and Torches, by the report of Muskets, and any inſtruments of like nature. But to purſue our enterpriſe, when you addreſſe your ſelfe to write, reſolve your inward-infolded Letter into this *Bi-literarie Alphabet*. Say the *interiour Letter* be

Fuge.

Example of Solution.

F.	V.	G.	E
Aabab.	baabb.	aabba.	aabaa.

Together

CAPUT VI.

De Comparatione Arbitrariâ mediante Clave: Item Fortuitâ mediante Inſtrumento.

SEcundus Principalis Modus pendet à Clave. *Ad cujus normam hîc Literæ ſpargendæ: Quæ & ipſa Litera eſt,* (vid. ſ. c. 8. Lib. 2.) *ſuoquè ordine, quo ſtat in Alphabeto docet, quoto loco altera Litera collocanda ſit: E.g. Stante Alphabeto:*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.
a b c d e f g h i k l, m n o p q r ſ t u vv x y z

Si Secretum ſit Fuge ocyùs: *ponatur Litera F, quæ quoniam ſexta in ordine eſt Alphabeti, hinc ſequens Litera U, poſt eam ſexto loco ſiſtenda: Et cum U 20. ſit in Alphabeto, hinc vigeſimo loco poſt Literam U collocanda Litera G. Undè ſi ad eum modum pergis, ex Secreto talis exſurgere poteſt Oratio.*

Fauſtiùs tibi, mihi certè nihil gratius eſt tuo reditu, quem ſpe cityùs acceleraſti. Nî enim iſtud factum fuiſſet, ingens rebus tuis damnum, &c.

Notandum hîc, ſi numerus Literæ duplicetur, laxiorem dari hîc facultatem conficiendi orationem.

Tertius Modus pendet à decantato illo inſtrumento bracteæ perforatæ, ubi ratione foraminis vel lati vel anguſti, ſcribuntur una vel plures Secreti Literæ, atquè ejusdem beneficio, Lectori viciſſim deteguntur. Cujus Inſtrumenti confectionem, & per illud Scribendi Modum ex Cardano *&* Glauburgio, *in* Expoſitione ad Polygraph. Trithemij, Porta Lib. 2. c. 18. *luculenter aperuit: Ideoquè nihil ultrà addimus.* Vide ſup. Lib. 2. c. 9. *&* inf. Lib. 6. c. 10. & 20. *Nam Inſtrumenta ibi deſcripta, hùc non ineptè quadrant.*

CAPUT

PLATE XIV

LICHFIELD CATHEDRAL.

The Chapter House:

AN ADDRESS GIVEN

ON

The Festival of St. Chad,

1919,

BY

THE VERY REV. H. E. SAVAGE, D.D.,

Dean.

Lichfield:
LOMAX'S SUCCESSORS (F. H. Bull & E. Wiseman), "JOHNSON'S HEAD."

PLATE XV

HAND GUIDE

TO

LICHFIELD CATHEDRAL,

CONTAINING A DETAILED ACCOUNT OF THE

SCULPTURE ON THE WEST FRONT

AND OF THE ENTIRE

BUILDING AND ITS CONTENTS,

BOTH INSIDE AND OUTSIDE.

TWELFTH EDITION, ENLARGED AND ILLUSTRATED.

Lichfield:
A. C. LOMAX'S SUCCESSORS, THE "JOHNSON'S HEAD."
1923.

PLATE XVI

HAND GUIDE

TO

LICHFIELD CATHEDRAL,

CONTAINING A DETAILED ACCOUNT OF THE

SCULPTURE ON THE WEST FRONT

AND OF THE ENTIRE

BUILDING AND ITS CONTENTS

BOTH INSIDE AND OUTSIDE.

TWELFTH EDITION, ENLARGED AND ILLUSTRATED.

LICHFIELD:
PRINTED BY LOMAX'S SUCCESSORS.
1923.

PLATE XVII

TO THE VERY REV.

HENRY EDWIN SAVAGE, D.D., DEAN,

AND TO THE

CHAPTER OF LICHFIELD,

THIS EDITION OF THE

HAND GUIDE TO THE CATHEDRAL

IS, BY THEIR PERMISSION,

RESPECTFULLY DEDICATED,

BY

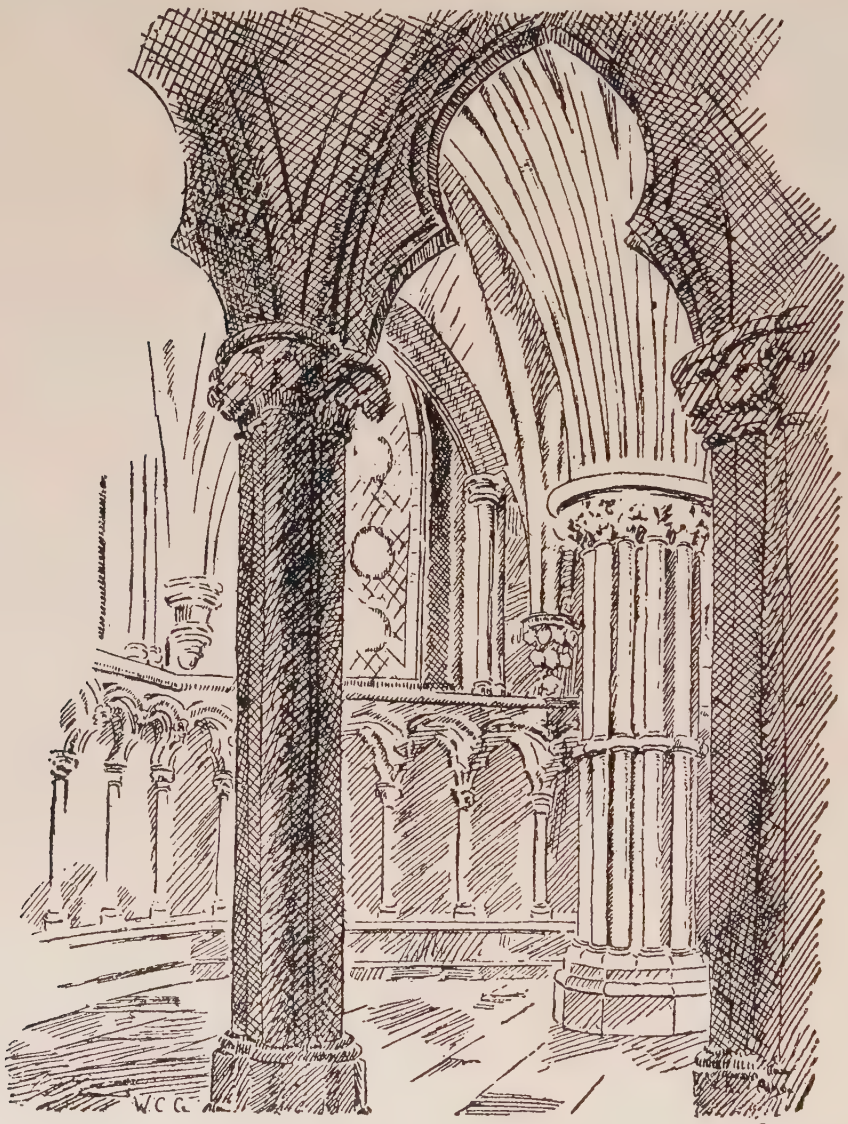
THEIR OBLIGED SERVANT,

C. HARRADINE.

THE CLOSE,
LICHFIELD,
1923.

PLATE XVIII

4th Mercian Bishop, undertaking to build here a Cathedral Church in 664 A.D.; and (2) the institution of nineteen Prebendaries endowed by King Ethelwald, to form the Chapter of this Cathedral, in 822 A.D.



The Chapter House
from the vestibule

The fifth window is in memory of Prebendary Finch-Smith. The single figures are those of Archbishop Higbert, the first Archbishop of Lichfield, and of Thomas Cantelupe, once a Prebendary of this Cathedral and afterwards Bishop of Hereford.

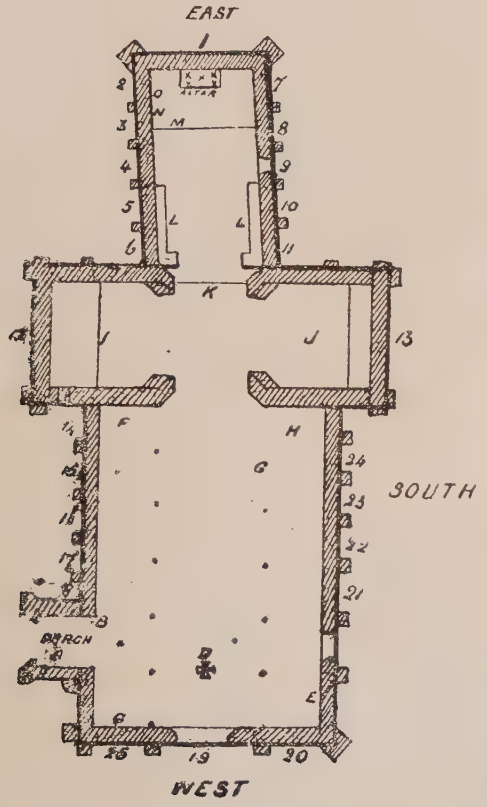
PLATE XIX

No. 3862

THE COLLEGIATE CHURCH OF THE HOLY TRINITY,
STRATFORD-UPON-AVON.

ADMISSION TICKET FOR VISITORS, PRICE 6D.

PLAN.



A—Porch.
B—Sanctuary Knocker.
C—Shakespeare's Register and Font.
D—Modern Font.
E—Colours of Warwickshire Volunteers.
F—Clopton or Lady Chapel and Monuments.
G—"Helen Faucit" Pulpit
H—Chapel of S. Thomas of Canterbury.
I—Chapel of S. Andrew (Vestry)
J—Chapel of S. Peter.
K—Chancel Screen.
L—Ancient Miserere Stalls.
M—Shakespeare's Grave.
N—Shakespeare's Monument.
O—Tomb of Dean Balsall.

NOTES ON THE CHURCH.

Central Tower, early English Architecture (circa 1210). Aisles and Columns of Nave, Decorated Style (1330). Clerestory, Porch, and Chancel, Perpendicular Style (circa 1470—1491). Deflection to the North of the Chancel. The Church is cruciform, the deflection is said to represent the drooping of Our Lord's head on the Cross.

The Registers contain the entries of the baptism and burial of William Shakespeare 1564—1616.

The Font is that in which the Poet was baptized; date late 15th century.

The old chained Bible; date 1611. rebound 1695.

The Knocker on the Porch door is an old Sanctuary ring, any criminal reaching which could claim protection for 37 days.

Pulpit to the memory of Lady Martin (Helen Faucit).

Tombs in the Lady (or Clopton) Chapel: Sir Hugh (1492); Willm, and Anne Clopton (1592—1596). Sir George and Lady Carew, Earl and Countess of Totness (1629—1636).

Tomb on N. of Sanctuary is that of Thomas Balsall, the dean of the College, whose epitaph, now lost, ran "Thos. Balsall reedified the quire and died 1491."

The Vestry Screen through which the Poet was carried to his burial is of date late 15th century, and was originally the Choir Screen. The present Choir Screen is of early 16th century.

Sedilia in the Chapel of S. Thomas of Canterbury, restored about 1840.

Chancel—The Monument of the Poet on the wall known to have been in position in the year 1623, carved by Gerard Jannson. The Grave of the Poet bears the well-known lines "Good Frend for Jesus sake forbeare" etc. To the left on the pavement is his Wife's Grave, and the Tombs to the right are those of Thomas Nash, husband to the Poet's granddaughter: Dr. Hall, husband to Shakespeare's elder daughter, and Susannah Hall, the Poet's favourite child.

List of Windows on the back.

The necessary charge for admission provides the fund for insurance and upkeep of the fabric, as well as wages for custodians and verger; the balance being divided between the fabric fund and the Assistant Clergy fund of the Parish.

Boxes are placed in the Church for donations towards the service expenses and internal adornment of the choir and chapels. Visitors are invited to contribute.

PLATE XX

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